

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Opera Division
presents

Opera Excerpts

MacMILLAN THEATRE

FRIDAY, NOVEMBER 27, 1987

SATURDAY, NOVEMBER 28, 1987

8:00 PM

* * * * *

THE UNIVERSITY OF

11

PROGRAM

XERXES

G.F. HANDEL

Act III (in English)

	November 27	November 28
Xerxes, King of Persia	Elizabeth Mabee	Nina Lorcini
Arsemenes, his brother, in love with Romilda	Norine Burgess	Monica Zerbe
Amastris, a foreign princess, betrothed to Xerxes	Elizabeth Turnbull	Lisa Gaasenbeek
Ariodates, commander of Xerxes' army	Gordon MacLeod	Matthew Thomas
Romilda, his daughter	Suzanne Kompass	Catriona Smith
Atalanta, her sister, secretly in love with Arsemenes	Janet Harach	Valdine Anderson

JOHN GREER, Musical Director
CONSTANCE FISHER, Stage Director
STEPHEN RALLS, Pianist

* * * * *

LA BOHEME

G. PUCCINI

Act III (in Italian)

	November 27	November 28
Mimi	Adrianne Pieczonka	Janet Harach
Rodolfo	John Kriter	John Kriter
Marcello	Robert Longo	Richard Szuba
Musetta	Catriona Smith	Jane Leibel
Custom House of Officers	Russell Braun	Russell Braun
	Brett Polegato	Brett Polegato
A woman from the tavern	Monica Whicher	Monica Whicher
A passerby	Catherine Janus	Catherine Janus

JAMES FRASER CRAIG, Musical Director
CONSTANCE FISHER, Stage Director
JOHN GREER, Pianist

* * * INTERMISSION * * *

THE MARRIAGE OF FIGARO**W.A. MOZART****Act IV (in English)**

	November 27	November 28
Figaro, valet and servant of the Count	Richard Theiss	Gordon MacLeod
Susanna, maid of the Countess	Jo-Anne Bergeron	Anne Darling
Don Bartolo, a doctor from Seville	Paul Sketris	Regan Grant
Marcellina, his former housekeeper	Lisa Gaasenbeek	Elizabeth Mabee
Cherubino, a page	Monica Zerbe	Elizabeth Turnbull
Count Almaviva	Matthew Thomas	Robert Longo
Countess Almaviva	Valdine Anderson	Adrienne Pieczonka
Don Basilio, a music master	Geoffrey Butler	Nicolas Groenewegen
Antonio, the gardener	Regan Grant	Paul Sketris
Barbarina, his daughter	Nedra Ludowyke	Rayanne Dupuis

MICHAEL EVANS, Musical Director
MICHAEL ALBANO, Stage Director
STEPHEN RALLS, Pianist

* * * * *

MANON**J. MASSENET****Act V (in French)**

	November 27	November 28
Manon Lescaut	Jane Leibel	Suzanne Kompass
Chevalier Des Grieux	John Kriter	John Kriter
Lescaut	Gordon MacLeod	Gordon MacLeod
A Sergeant	Russell Braun	Russell Braun
A Guardsman	Tom Cashmore	Tom Cashmore

JAMES FRASER CRAIG, Musical Director
CONSTANCE FISHER, Stage Director
JOHN GREER, Pianist

* * * * *

BLUEBEARD**J. OFFENBACH****Act III, Scene I (in English)**

	November 27	November 28
Popolani, an alchemist	Regan Grant	Paul Sketris
Duke Bluebeard	Nicolas Groenewegen	Geoffrey Butler
Boulotte, his sixth wife	Nina Lorcini	Norine Burgess
Blanche, his fifth wife	Monica Zerbe	Elizabeth Mabee
Rosalind, his fourth wife	Anne Darling	Nedra Ludowyke
Isolda, his third wife	Monica Whicher	Catherine Janus
Leonora, his second wife	Elizabeth Turnbull	Lisa Gaasenbeek
Heloise, his first wife	Catriona Smith	Jo-Anne Bergeron

MICHAEL EVANS, Musical Director**MICHAEL ALBANO, Stage Director****STEPHEN RALLS, Pianist**

* * * * *

NOTES**Xerxes****HANDEL**

Xerxes, the wilful and arrogant King of Persia, has become enamoured of Romilda, the daughter of Ariodates, commander of Xerxes' army. Romilda, in turn, is in love with the king's brother, Arsemenes, who returns her love. Atalanta, also in love with Arsemenes, has engaged in a number of intrigues to assist the king in his pursuit of Romilda. Amastris, the foreign princess betrothed to Xerxes, has travelled alone to Persia disguised as a soldier. Upon learning of Xerxes intended infidelity, she retains her disguise. As the third act begins, Romilda and Arsemenes discover that Atalanta has been scheming to separate them and are re-united. However, when Xerxes continues making threatening advances to Romilda, she says she will marry him if her father gives permission. Arsemenes turns furiously on Romilda and they agree to part. Xerxes gains Ariodates' consent for Romilda's marriage to a man of his own kin - not revealing that he has himself in mind - preferring to marry her before any discussion about her lack of royal blood can occur. The foolish Ariodates mistakenly assumes Romilda's intended is Arsemenes. When Xerxes informs Romilda that her father has given consent to their marriage, she casts doubt on

her own virtue and Xerxes furiously orders his brother's death. Romilda enlists the aid of Amastris to warn Arsemenes that his life is in danger. When the lovers meet, Arsemenes again refuses to believe Romilda is not lying to get rid of him. Ariodates arrives to inform the lovers of their betrothal and they happily comply. Xerxes decides to announce that he is the intended bridegroom and is enraged when he learns otherwise. He orders Arsemenes to kill his bride, but the intervention of Amastris and the revelation of her true identity bring him to his senses, and order and harmony is restored.

La Bohème

PUCCINI

The painter Marcello and his volatile love, Musetta, have set up a fairly peaceful menage in a tavern hard by a tollgate on the outskirts of Paris. On a cold winter morning, Mimi comes to the tavern in search of Marcello, confessing to him that her lover Rodolfo's jealousy is destroying their relationship and that she feels she must abandon him. Rodolfo had quarrelled with Mimi the preceding evening and has come earlier to the tavern. Mimi hides as the poet appears and overhears the ensuing conversation. Rodolfo is not only concerned with the troubled love affair but has great fears for Mimi's health. He feels sure that she cannot live much longer and is assailed by remorse and grief. Mimi's coughing and uncontrollable weeping betray her presence just as a quarrel erupts between Marcello and Musetta. Mimi and Rodolfo find that parting is too painful and decide to remain together until spring.

The Marriage of Figaro

MOZART

In spite of its farcical complications, "The Marriage of Figaro" gave witty expression to the disillusion and dissatisfaction of pre-revolution France. So keen was its social satire, indeed, that its production at the French court was delayed for nearly four years and it was banned completely in several other European centres. The author's sharpest barb was aimed at the so-called 'droit du seigneur,' the right of the feudal lord over a female vassal who is promised in marriage to another servant.

To put an end to the Count's philandering, the Countess has dictated to Susanna, Figaro's bride-to-be, a letter proposing an assignation between the Count and Susanna at which the Countess will secretly take Susanna's place. The Count is to return the pin which seals the letter, if he accepts the appointment.

As the curtain rises on Act IV, Barbarina, on her way to Susanna with the pin, has lost it and is looking for it in the garden. Figaro and his mother Marcellina find out about the assignation, give Barbarina a substitute pin and send her on her way. However, Figaro does not know that the assignation is set and is furious with Susanna. His despair at her imagined fickleness overcomes him and he damns all womankind as deceitful and faithless.

Susanna, Marcellina and the Countess arrive to await the Count and observe Figaro hiding. In order to tease him, Susanna anticipates her assignation with delight but though Figaro does not realize it, her tender expressions are really directed towards him.

Cherubino, looking for his betrothed, Barbarina, interrupts all plans by starting a flirtation with the Countess, whom, because of her disguise in Susanna's cloak, he takes to be the chambermaid. The Count sees this and sends Cherubino packing. He, too, takes the Countess for Susanna, as does Figaro, and gives her a ring as a token of his affection. Figaro, coming out of his hiding place frightens them away. Figaro asks Susanna, whom he takes to be the Countess, to help him trap the Count. He soon sees through her disguise, though Susanna does not know this, and begins to make ardent love to her. Susanna is furious, but when she realizes that he knows very well who she is, readily agrees to stage a flirtation to enrage the Count.

When the Count observes Figaro declaring love to a lady whom he takes to be his wife, he summons the household to witness her faithlessness. To everyone's amazement he drags from the arbour Cherubino, Barbarina, Marcellina and finally Susanna whom everyone takes to be the Countess.

The Countess, herself, intercedes for Susanna, and the Count, realizing that he has unjustly and publicly accused his wife, asks her forgiveness. She grants it and the act ends amid general rejoicing.

Manon

MASSENET

In the Abbé Prévost's novel, Manon Lescant, the passionate love of the Chevalier Des Grieux for a fickle young woman appears as one of the great tragic passions of literature. Massenet's opera keeps the love story paramount in a musical setting of melodic beauty and exquisite craftsmanship.

Manon's irresistible longing for wealth and luxury has wrecked the simple happiness first enjoyed by the two young people. Elevated to a glamorous position in Parisian society, she finds that she is still drawn to her first love who has tried to find peace in a religious life. An apparent reconciliation is shattered by an act of revenge taken by one of Manon's scorned suitors and the turbulent love affair reaches its nadir in her arrest.

The final scene of the opera finds the Chevalier Des Grieux and Manon's cousin, Lescant, on the road to Le Havre, from where Manon is to be deported to Louisiana. As the convoy of fallen women passes by, Lescant manages a bribe with one of the guards and Manon is released to her Des Grieux. Prison and misery have broken her health and spirit and, after begging forgiveness, she dies peacefully in the arms of her beloved.

Bluebeard

OFFENBACH

Offenbach's "Barbe-Bleu" (Bluebeard) was first performed at the Variétés in Paris in 1866. The same illustrious cast which had ensured the phenomenal success of "La Belle Hélène" took part. The legendary Hortense Schneider played Boulotte and Dupuis played Bluebeard. Meilhac and Halévy, librettists of "Carmen," provided the text for this and fifteen other Offenbach works.

Gilles de Resz, a monstrous child-murderer of the fifteenth century, was the inspiration for Charles Perrault's gruesome fairy-tale, "Bluebeard." In the operetta, he is a light-hearted libertine. The court alchemist, Popolani, is required to despatch each wife as Bluebeard tires of her. Instead, he gives them soporifics and thus assembles a harem of his own.

In Act III, scene 1, Bluebeard brings his latest wife, Boulotte, to be put to death. She confesses to a few casual peccadilloes, hoping that Bluebeard will spare her. Popolani goes through his customary chicanery and Boulotte awakens to be greeted by her five predecessors. She leads them in a cry of "Resurrect" and "Up the Dead and Down the Living!"

The operetta has a singularly tidy dénouement: Bluebeard marries off his six wives to the ex-lovers of the Queen of Brittany.

* * * * *

PRODUCTION STAFF

Technical Director/Lighting Designer	Fred Perruzza
Stage Manager	Chris Porter
Assistant Stage Manager	Roman Hurko
Apprentice Stage Manager	* Steve Clelland

* * *

Wardrobe Mistress	Diane McCann-Davis
Wardrobe Assistant	Quita Alfred
Make-Up Supervisor	Jack Medhurst
Assisted by	Eileen O'Toole

Eva Coudouloux

Anne Marie Gibel

Brigid Ward

Make-Up Crew

Marilyn Sabrizio

Claudia Faulkner

Deborah Williams

Diane Nobuoka

Wigs by

Fina Khan

Scenic Artist

Kathy Wismer

Crew Chief

Howard Thornley

Flyman

Joe Lesniak

Board Operator

Brent Oakley

Technical Assistants

Roman Hurko, Rick Marshall,

Andy Parks, Kirei Samuel,

Michael Switzer

* Courtesy of Ryerson Theatre School "OUTREACH PROGRAM".

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

* * * * *

UPCOMING OPERA DIVISION EVENTS

THURSDAY NOON SERIES

The Opera Division presents an introduction to Rossini's
La Cambiale di Matrimonio (The Marriage Contract)
and Vaughan Williams'
Riders to the Sea.

THURSDAY, FEBRUARY 25, 1988

Walter Hall

12:10 pm

Free admission

DOUBLE BILL

Rossini's La Cambiale di Matrimonio
(The Marriage Contract)
and Vaughan Williams'
Riders to the Sea.

MARCH 4, 5, 11 & 12, 1988

MacMillan Theatre

8:00 pm

\$15/\$10 students, seniors

OPERA EXCERPTS

Fully staged and costumed scenes from the
operatic repertoire, with piano accompaniment.

MAY 4, 6 & 7, 1988

MacMillan Theatre

8:00 pm

\$5/\$3 students seniors

General Admission

UPCOMING EVENTS AT THE FACULTY OF MUSIC

November 30	U OF T CHAMBER STRINGS David Zafer, conductor Works by VIVALDI and HINDEMITH Walter Hall 8:00 pm \$3 G.A.
December 2	FACULTY OF MUSIC WOMEN'S CHORUS Michael Coghlan, conductor Works by LASSUS, MONTEVERDI, VAUGHAN WILLIAMS, STRAVINSKY, BUCZYNSKI and KLEIN Walter Hall 8:00 pm \$3 G.A.
December 3	THURSDAY NOON SERIES RECITAL Program featuring music by student composers Walter Hall 12:10 pm FREE
December 4	U OF T GUITAR ENSEMBLE Eli Kassner, director; Timothy Phelan, conductor Romantic, impressionist and modern masterpieces Walter Hall 8:00 pm \$3 G.A.
December 5	U OF T JAZZ ENSEMBLE Phil Nimmons, director An evening of big band sounds MacMillan Theatre 8:00 pm \$5/\$3 students, seniors
December 6	U OF T CONCERT BAND Melvin Berman & Wayne Jeffrey, conductors Works by SHOSTAKOVICH, JACOB, WAGNER, BENSON, GRAINGER, PROKOFIEV, BARKER, IVES, AND ELGAR MacMillan Theatre 3:00 pm \$3 G.A.
December 7	U OF T CONCERT CHOIR Robert Cooper, conductor A program of traditional choral music Walter Hall 8:00 pm \$3 G.A.

